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The Musical Critic



DR. F. ZIEGFELD,
President of the Chicago Musical College.



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The Musical Critic.

Volume II.

CHICAGO, SEPTEMBER, 1899.

Number 11.

NEWS AT HOME.

The Germania Männerchor celebrated its annual summer night festival Saturday evening, August 5, at Thielmann's Garden, under the leadership of its musical director, Henry Schoenefeld. The members of the club sang the part songs given by the great mass chorus at the recent sängerfest in Cincinnati. The complete musical program for the evening was as follows:

March, "Tannhauser".....	Wagner
Overture, "Fest".....	Leutner
Selection, "Lohengrin".....	Wagner
"Es steht eine mächtige Linde".....	Pache
"Der Landsknecht".....	Zander
Germania Maennerchor.	
March, "Bride Elect".....	Sousa
Selection, "Mignon".....	Thomas
Waltz, "Artist Life".....	Strauss
Serenade for flute and horn.....	Nehl
Messrs. De Mare and Scherzer.	
"Schwertlied".....	Weber
"Frühling am Rhein".....	Breu
Germania Maennerchor	
March, "Stars and Stripes".....	Sousa
Overture, "Die Felsenmühle".....	Reissiger
Cornet solo, "Der Trumpeter von Saeckingen".....	Nessler
Mr. Hoffmann.	
Selection, "Fortune Teller".....	Herbert
"In einem kühlen Grunde".....	Gluck
"Horch, Horch" Walzer.....	Vogel
Germania Maennerchor.	
American Patrol.....	Meacham
* * *	

Jessie Bartlett Davis will leave the Bostonians, and those who know the most about the matter seem to think that the contralto contemplates retirement from the stage. For years she has been an attraction of the organization to Chicagoans, who have felt a sort of pride in her success. It was in this city that she received her musical training and achieved her first vocal triumphs. She studied with L. G. Gottschalk and became a great favorite on his concert programs, and her singing in the choir of the Church of the Messiah charmed the people. The local fame gained by Mrs. Davis soon spread to New York, and her services were sought by managers there. She made her debut as Siebel to Patti's Marguerite in "Faust," and later joined the Carleton Opera Company. A few seasons in opera was followed by a year of hard study in Paris, after which she signed with the Bostonians, with which company she has been connected ever since.

Mr. Davis has been as successful in his line of work as his wife has been in hers. His theatrical ventures have been prosperous and he has laid up a snug fortune. So there are no financial reasons why Mrs. Davis should not, if it should please her so to do, renounce the footlights for the fireside.

* * *

The Amphion Singing Club, the largest male chorus in the city, made a free offer of their services as a singing society to the charitable and public institutions of the city.

Sunday, August 6, 1,100 inmates of the bride-well and John Worthy school were entertained for two hours by the club, which was represented by a chorus of 60 voices, under the leadership of Henry Pfeiffer.

Adolph Gill rendered "Anchored" in a creditable manner, and "The Storm Fiend" was sung with excellent effect by Theodore Ebert. A double quartet, composed of V. E. Nielsen, John P. Dahl, Charles Hoff, C. H. Goettsch, C. H. Piepho, Henry Hoff, Albert Ulm, and Ernest Spiering, rendered selections.

The following singers were present:

First Tenors—J. M. Baker, A. O. Boerner, Fred Grosch, V. Nielsen, Adolph Gill, John G. Heideman, William Weber, Charles Hoeppe, J. P. Dahl, E. C. Wagner, and John Nieman.

Second Tenors—Frank Marofske, Charles Hoff, C. H. Goettsch, Julius Weiskopf, Gus Gersch, G. Liedtke, L. Schaub, W. F. Nieman, and H. W. Schmidt.

First Bass—William Ulm, H. E. Mundt, C. H. Piepho, August Schweim, William Schulze, Louis Baer, Robert Hoff, Leo Levy, Fred Carll, William Enke, John Wetlin, and John Dexheimer.

Second Bass—H. E. Mueller, Ernest Spiering, Hans Pieper, Theodore Ebert, Albert Ulm, Benjamin Freese, John P. Tansey, Walter Jensen, Robert E. Tansey, F. Hinze, and Peter Thiesen.

Among the other institutions visited by the club were the Home for the Aged, county poorhouse, St. Joseph Orphan Asylum, and several of the hospitals.

* * *

Irwin Howard Jones of 1375 Washington boulevard and Harry M. Gilbert of 275 Park avenue, the two young men who left Chicago, June 19, to travel 4,000 miles and earn \$100 each by playing "rag-time" and singing "coon" songs, completed their journey and arrived in Chicago Tuesday, August 22.

They visited President McKinley's home at Canton, have been in Buffalo, New York, Baltimore, Washington, Jacksonville, New Orleans, St. Louis, Pittsburg, Cincinnati and Mansfield.

When home was reached they had traveled 4,897 miles. Jones has played in thirty-eight concerts and Gilbert has sung in thirty-four entertainments. When they left Canton Thursday, August 17, they had \$187, leaving \$13 to earn before reaching Chicago.

* * *

The committee in charge of the arrangements for the Goethe day celebration, to be held at Sunnyside Park September 3, has completed the program for the day, including music and addresses in English and German. The program in detail is as follows:

AFTERNOON.

Overture, "Egmont".....	Beethoven
Orchestra, direction of Robert Kern.	
Opening address.....	Judge Brentano
Address.....	Mayor Carter H. Harrison
(a) "Ueber Allen Gipfeln ist Ruh".....	Kuhlan
(b) "Sah ein Knab ein Roeslein Stehn".....	Werner
Male chorus, direction H. V. Oppen.	
German oration.....	Judge Max Eberhardt
Fantasies from "Faust".....	Gounod
Orchestra.	
(a) "Durch Geld und Wald".....	Silcher
(b) "Tage der Wonne".....	Mendelssohn
Children's chorus, direction Gab. Katzenberger.	
Waltz from "Faust".....	Gounod
Ladies' chorus, direction Gab. Katzenberger.	
Fantasies from Mascagni's "Friend Fritz".....	R. Kern
Overture.	

EVENING.

- Overture, "Mignon".....Ambroise Thomas
Orchestra.
English oration.....Congressman H. S. Boutell
"Meeresstille".....C. L. Fischer
Male chorus and orchestra, direction Robert Kern.
Tableau from Goethe's "Goetz von Berlichingen"
Direction Ferdinand Webb.
March and chorus from "Faust".....Gounod
Ladies' chorus, direction Gab. Katzenberger.
Tableau from Goethe's "Faust," church scene.
Goethe festival march.....Burald
Orchestra.
Epilogue.
Tableau—Goethe apotheosis.
"Wacht am Rhein" "Hail Columbia"
Chorus, audience and orchestra.

* * *

The protest filed with the West Park Board against employing the Seventh Regiment band to play in Douglas Park has stirred up the old feud between the Chicago Musical Society and the Chicago Federation of Music.

The Seventh Regiment band, which belongs to the Chicago Musical Society, has the contract, however, and Johnny Hand, leader of the band, says he will hold the board to it. The protest made by the federation is based on the fact that Hand's men are not members of the musical union. The reason given by the members of the Chicago Musical Society for withdrawing from the federation, to which they formerly belonged, is that, as musicians are artists, it is bad form to combine like laborers.

* * *

Mr. and Mrs. Calvin B. Cady left for the East and expect to spend September in Boston and the near vicinity.

* * *

The list of soloists for the first two concerts of the Apollo Club has been completed. The announcement that M. Gauthier, the tenor of the French Opera company, was to sing Samson in the production on December 11 of Saint-Saëns' "Samson and Delilah" was made early in the summer, and that Heinrich Meyn would be the High Priest, and Frank King Clark the Abimelech in the same work. The Delilah, however, was given out as "to be announced later." The decision has now been made, and Josephine Jacoby is the contralto selected for the part of the temptress.

The soloists for the "Messiah" performance on Christmas night will be Miss Lillian French, Miss M. Marie White, Glen Hall, and Arthur Van Ewyck, the last named being a Milwaukee basso, who is accredited with pronounced successes in Berlin and other German music centers.

On February 26 a part-song concert will be given, the program for which promises considerable of interest in the form of such selections as the Bach motett, "I Wrestle and Pray," Randegger's setting of the 150th psalm, MacDowell's "The Brook," and "Slumber Song," Hecht's "Two Lovers," Gaul's "Daybreak," Chaminade's "Rosamunde," and Smart's "Hunting Song." A violinist and a vocalist, as yet unselected, also will contribute solo numbers to this program.

For the fourth and last concert of the season, which is set down for April 26, the numbers will consist of H. W. Parker's "Dream King and His Love," Hoffman's "Song of the Norns," for female chorus,

Max Bruch's "Fair Ellen," and Massenet's oratorio, "Mary Magdalene." The only soloist as yet chosen for this concert is Charles W. Clark.

* * *

The new and handsome catalogue of the American Conservatory, John J. Hattstaedt director, contains much interesting and useful information concerning that institution. Among the newly-engaged members of the faculty, which numbers 50, might be mentioned Jan Van Oordt, the celebrated violinist; Christ Rolderkirchen, the well-known solo cornist of the Chicago orchestra; C. R. Weeks, who takes charge of the department of public school music; George Grant-Schaefer, of the department, and Miss Lila Howell, a dramatic artist of reputation, who has been added to the department of dramatic art and physical culture.

* * *

George Friedlander, the organist, was in jail the past month on the charge of abandoning his wife. Friedlander is a Jew. She is a Christian, and would not give up her religion. Then Friedlander made the sacrifice. He is said to have become a Christian, and for a time to have played the organ in the church his wife attended. But later he began to long for the faith of his fathers and joined a Hebrew congregation. Friedlander and his wife became divided in religious sentiment, and this led to other differences, which caused Friedlander to leave his home. Now his wife is prosecuting him for abandonment and non-support.

* * *

S. E. Jacobsoln, the distinguished violin instructor of the Chicago Musical College, is spending the vacation at his summer residence on Bear Lake, Mich.

* * *

The catalogue issued by the School of Acting of the Chicago Musical College is a 32-page book, profusely illustrated with half-tones. It contains much matter of interest to any one contemplating a career in the dramatic profession.

The illustrations include portraits of Dr. Ziegfeld, Hart Conway, director of the school; Mrs. Hart Conway, Captain Frank E. Yates, Mlle. L. S. Cook, views of the college building, Studebaker theater, the college recital hall, and a number of pictures of pupils in scenes from various plays produced under Mr. Conway's direction.

Hart Conway has won success as an educator for the stage. Himself one of the prominent actors in America for a period covering more than 20 years, he is especially fitted to give instruction in his art.

* * *

The Hinshaw Conservatory and Stock Company School of Acting, Steinway hall, have just issued a catalogue in which they announce the following staff of teachers: Vocal department, William Wade Hinshaw, Emily White, and James C. Abdill; piano department, Frederick Horace Clark, Edmund Chaffee, and Arthur Dunham; dramatic department, Marvin Victor Hinshaw, Edith Arnold-Hogan, Mary Maud Barnes, and Ethel Powers; physical culture, Frances E. Hill; literary work, Levi E. Hinshaw. The fall term opens September 4.

* * *

Suit for damages has been begun in the Circuit Court by Mrs. Virginia A. Jackson and Mrs. Edith B.

Miller of Cincinnati, delegates to the recent convention of the National Council of Colored Women's Clubs, and Mrs. Mamie A. Cowan, who lives at Forest avenue and Thirty-fifth street, against John A. Hamlin and Harry L. Hamlin, owner and manager of the Grand Opera House, for an alleged refusal to allow the three plaintiffs to occupy the seats they had purchased for the matinee performance at that theater August 12. The suits are brought under the civil rights act passed in 1885.

Three several actions were commenced by Attorney Franklin A. Denison, each one demanding in return for the alleged injury to the feelings of the plaintiffs the sum of \$500, the maximum sum fixed by the statute.

* * *

Monday evening, August 21, at the residence of Mrs. G. W. Wiggs, 3647 Michigan avenue, before an audience of about forty invited guests, the "Persian Garden" was presented by the following Chicago musicians: Miss Georgia Carson, soprano; Miss Ethel Beatrice Carpenter, contralto; John Douglas Walker, tenor; C. Arch Williams, baritone, and Mrs. Eleanor Fisher, pianist. Preceding the "Cycle" the following mixed program was given:

"Thy Beaming Eyes".....	McDowell
"Allah"	Chadwick
Mr. Walker.	
"The Song of Thanksgiving".....	Allitsen
Miss Carpenter.	
"The Toreador's Love Song".....	Couchois
Mr. Williams.	
"May Morning".....	Denza
"The Rosary".....	Nevin
Miss Carson.	

* * *

The Sherwood Music School, now in the Fine Arts building, has issued its prospectus for the season of 1899-1900. It is neat, concise and to the point, and truthfully points out the many advantages possessed by this vigorous young school bearing the name of the famous pianist. The Sherwood Music School, founded in 1897 by William H. Sherwood and Walton Perkins, has grown far more rapidly than its founders anticipated. Twice in its brief existence have the quarters required enlargement, and its permanent location in the magnificent Fine Arts building of Chicago is particularly fortunate, as there is no more perfect and elegant structure devoted to the home of arts in this country.

* * *

J. Allen Preisch, Sinai Temple's well-known chorister and baritone soloist, will become identified in the music circles this fall, Mr. Preisch having concluded to open a studio of voice culture and re-enter the concert field.

* * *

Dr. H. S. Perkins, director of the Chicago National College of Music, held a Normal Musical Institute at Clear Lake Park, Iowa, two weeks, beginning August 15. He also conducted the musical festival at the same place, and for the seventh season, during the week of August 21, assisted by the following Chicago talent both in the institute and the eight festival concerts: Mr. W. Waugh Lauder, pianist and lecturer; Mr. Alexander Krauss, violinist; Mr. Louis Amato, violoncello; Miss Mae Estelle Acton, operatic and concert soprano; Miss Maud Chappelle, profundo contralto; Miss Jeannette Anderson, recitationist; Mr.

Arthur W. Porter, basso; Mrs. Mary Drew-Wilson, teacher of elocution, physical culture, etc.; Dr. H. S. Perkins, tenor and musical director.

* * *

The Chicago Piano College announces the retention of the entire faculty of last year, with the addition of Mrs. Elizabeth Foresman Bagg in the vocal department, and Miss Evangeline Wallace as director of the kindergarten department.

* * *

The Fidelia Singing Society is making preparations for a three days' excursion and outing to Starved Rock, near Utica, Ill. The party will leave by special train from the Rock Island depot on Friday, September 15, and returns the following Monday. The members of the committee in charge are: Heinrich von Oppen, musical director of the society; Heinrich Meinhardt and Hans Mueller.

* * *

Miss Electa Gifford, who has just been engaged as a member of the Royal Opera Company of Amsterdam, made for herself a splendid local reputation in Chicago before she sought fame in the broader spheres abroad. For six years Miss Gifford was the soprano in the choir of the First Presbyterian Church of this city. She came here in 1890 from Toledo, Ohio, and almost at once secured the church position after a trial of talent against a dozen other applicants. For four years Miss Gifford studied under Mrs. Clarence Eddy here, and since 1896 she had the training of the best of foreign masters. Marchesi, Koenig and Riccio have trained her voice and M. Berthan has been her instructor in dramatic acting. They had good natural material to work on, and all who have heard her in recent years predict that she will make an immediate success of the parts she sings as prima donna of the company she has joined. Already Miss Gifford has twenty operas in her repertory. Her debut will be made in the role of Marguerite in "Faust." Then she will sing leading parts in "Romeo and Juliet," "Los Hugenots" and "Hamlet." Chicago musical circles hope to hear her in this city before another season has passed, as it is said one of the grand opera managers of this country stands ready to make her an offer as soon as her success abroad is assured.

* * *

The handsome Chicago Musical College building on Michigan boulevard is being entirely redecorated for the coming season, which opens September 11.

* * *

Bernhard Ulrich, head of the Chicago Conservatory, has returned from the East, where he has been on business. Several important additions have been made to the Conservatory faculty, one of the most fortunate being the re-engagement of Mme. Dove Boetti, who has resided the past two years in Italy. Mme. Boetti for five years previous to her departure was a teacher in the vocal department of the Chicago Conservatory, and her return is good news to her many former pupils. Teaching English and Italian opera will be a specialty with Mme. Boetti.

Negotiations are said to be pending with one of the greatest European violinists to join the Chicago Conservatory.

* * *

Professor Bunge will be tendered a well-deserved benefit by the management of the Bismarck Garden

and patrons of that resort who have enjoyed the excellent music furnished by the capable conductor and his orchestra will doubtless be glad of the opportunity to express their appreciation of his efforts. The benefit will be given Friday, September 1.

* * *

Miss Emma L. Langdon, organist of Plymouth Church, Chicago, and Pierre V. R. Key of Chicago were married Monday, August 28, at the house of the bride's parents in Baraboo, Wis.

* * *

The profound and heartfelt thanks of a suffering world will doubtless be extended to Manager Davis of the Columbia Theater for taking the first step toward the suppression of the "rag-time" nuisance. He has issued orders to his orchestra leader to play no rag-time hereafter.

* * *

Steinway hall, on Vanburen street, near Michigan boulevard, entered the amusement field as a regular theater last Saturday night. In the past it has been devoted almost exclusively to musical events. It is the purpose of the management to establish a permanent theater devoted almost exclusively to the art of the prestidigitator, their contention being that such a resort will be welcomed by the amusement-loving people of Chicago.

So far as this city is concerned it is an innovation, but it is no longer an experiment in other cities of the world. Maskalyne and Cook established the Egyptian hall in London more than forty years ago. It is devoted exclusively to the presentation of magic, and its popular and financial success has been continuous for more than a generation. The same experiment was tried in Philadelphia several years ago with the same result.

With these examples to follow there would seem to be no reason why a similar enterprise should not succeed in Chicago.

In addition to the magic there will be entertainers and specialists introduced at the Steinway who will be imported from the music halls of London and Paris.

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Joseph Vilim has organized the American Violin School with apartments in Kimball building. Mr. Vilim is well and favorably known as a musician and it is needless to say, perhaps, that already the enrollment assures a bright prospect for this new institution.

* * *

Miss Marie Carter, the popular and charming soprano, has been engaged for the Chautauquas held at Chetek, Wis., Ludington, Mich., and Marinette, Wis. A week's engagement at each of these Chautauquas bespeaks the popularity of this well-known singer.

* * *

The Marinette, Wis., Argus pays the following tribute to two of Chicago's musical people who appeared at the Chautauqua held in that city:

MISS LILLIAN FRENCH.

The charming young singer, Miss Lillian French of Chicago, has greatly pleased the audiences and she is already a Chautauqua favorite. She has a delightful, sweet and clear soprano, which she uses without apparent effort or ostentation. Her appearance, too, is pretty and unaffected, making her singing doubly appreciated and liked. Our people will be glad that she is to be here until next Tuesday and that they will hear her several more times, as she is without doubt one of the finest vocalists that has appeared upon this platform.

MRS. LUELLA CLARK EMERY.

The patrons of the Assembly have been pleased by the return this season of Mrs. Luella Clark Emery, the pianist and accompanist, who was such a general favorite last year and the year before. She is an accompanist of exceptional ability and in convention and Assembly work she is invaluable, bringing to the task thorough culture and extended experience.

* * *

Mrs. Agnes Struble Baldwin, another Chicago soprano, has created a most favorable impression at the Delavan Chautauqua, as will be seen from the following clipping from the Delevan Enterprise:

Mrs. Agnes Baldwin is an artist possessing a sweet voice which shows careful and conscientious cultivation, and while they were inclined to withhold their sympathy from her at first, she sang herself more and more into the appreciation and hearts of her audiences at each appearance. She remains with us in memory as a vocalist of rare ability and charming personality.

The Delevan Republican says:

Mrs. Agnes Struble Baldwin won popularity from her very first appearance until the close of her engagement. Her voice is one of pleasing sweetness, with good range and great power. She was especially fine on Saturday afternoon when she sang "Carmina," by Nelson, and responded to a hearty encore with "May Morning."

* * *

The Castle Square Opera Company open their season at the Studebaker Monday, September 25.

* * *

Miss Mabel Alva Messenger is again in Chicago, after two years of rest in Arizona. We are glad to learn that she has entirely regained her health.

On Sunday evening, July 30, Miss Messenger was the principal soloist at the special midsummer musical service given at South Park Avenue M. E. Church. The large audience was delighted with her excellent solo playing and her mastery of technical difficulties.

The chorus choir, under the direction of Mr. O. E. Robinson, rendered a number of selections in a very creditable manner. The other soloists were Miss Maud A. Kelly, soprano; Mr. D. B. C. Middleton, baritone, and Miss Grace Cleghorn, organist.

* * *

The Chicago National College of Music, Dr. H. S. Perkins, director, has had a prosperous summer session, closing July 29. The fall term of the college opens Monday, September 11, with forty teachers. All of the old favorites are retained—Messrs. Lauder, Krauss, Amato, Line, Ballonann, Doane, Gebhart, Dunham, Martin, Mrs. Viola Frost-Mixer, and Mrs. Lauder. Mr. C. F. Kellogg, who will conduct an orchestra of forty, teacher of violin, has been added; also, Mrs. Estella Transon, piano; Miss Crysdale, harp, and Miss Junella De Bruin, violin.

Nahum W. Gilman, who has proven himself a general favorite with the habitués of the business department of the Castle Square Opera Company, will enter the managerial field this season. That Mr. Gilman will succeed is beyond question, as his honest, frank and candid business methods are sure to win him prestige and place.

* * *

The second season of the Castle Square Opera Company at the Studebaker in opera in English at popular prices will open Monday, September 25, with

"The Queen's Lace Handkerchief" by Johann Strauss. The sale of seats for subscribers will begin Monday morning, September 11, the regular advance sale beginning Monday, September 18.

The early part of the coming season will be devoted largely to light operas, the Chicago section of the company going to the American Theater, New York, and the New York section coming to the Studebaker for a season of grand opera.

The preliminary season of the Castle Square Company in Chicago was a marked success, and so firmly has the organization become established in the hearts of the music lovers of this city that the outlook for the coming year is more than gratifying.

The same moderate scale of prices, 25c, 50c, 75c and \$1.00, will prevail.

The faculty of the Chicago Musical College heartily endorses this company.

* * *

One of the most successful American bassos today is Mr. Frank King Clark. His voice is of remarkable range, big, resonant, true and flexible, and in the field of oratorio and concert he stands with the leaders in his profession. His first appearance was made a little less than two years ago, but in that short space of time he has become a leading singer, and has appeared with many of the famous organizations of America. His singing, as well as his voice, is exceptional, and the press everywhere has been unanimous in his praise. Mr. Clark's rapid rise is one more evidence of the power over audiences of a big, hearty, manly voice, pleasantly produced and intelligently delivered.

Repeated overtures from operatic organizations have not moved Mr. Clark from his determination to devote himself to the field of oratorio and concert; and this season sees him with a repertoire of forty oratorios and also an extensive repertoire of songs for concert work. Mr. Clark won instant success everywhere he appeared last season. He has been specially engaged to do the bass role in "Samson and Delilah," with Chicago Apollo Club, December 11, 1899, on account of his great successes with this organization last season, with which he appeared three times. Mr. Clark has also been engaged for the Wagnerian concert, to be given by St. Louis Choral Symphony Society, February 8, 1900. His great success with this organization in "The Messiah," last year, led to this re-engagement.

This season finds him one of the most sought-for American bassos, and inquiries from prominent societies all over America foretell a very busy season for this popular artist.

IN THE WILD WOODS.

Mr. William K. Ziegfeld, of the Chicago Musical College, is herewith shown in the picturesque hunting costume he adorns while camping in the woods of Northern Wisconsin on the line of the St. Paul road. The photograph from which the accompanying cut was made was taken in the pine woods by Signor Enrico Alfieri, near Minocqua, Wis., when Mr. Ziegfeld was camping there with Signor Alfieri and a guide, Eugene Johnson, who has Chippewa blood in his veins, one of the greatest guides in Northern Wisconsin. The other figure in the picture is a Chippewa Indian "Badese."

The second illustration does not represent Admiral Dewey in the bow of the Olympia, but Mr.



W. K. ZIEGFELD AND "BADESE."

Ziegfeld in the bow of his fishing boat with Signor Alfieri posing as "Dolce Far Niente," the portrait from which the cut was made having been taken by



W. K. ZIEGFELD AND ENRICO ALFIERI.

the Indian guide, by kind permission of Messrs. Ziegfeld and Alfieri.—From the Saturday Evening Herald.

THE SCHUMANN TRIO.

The evolution of chamber music in America has of necessity been slow and tortuous. When consideration is taken of the musical infancy of the country it is not a matter for unusual surprise or a thing greatly to be wondered at. All advanced art forms, in the natural order of events, come last.

That chamber music is, at this moment, receiving most serious consideration we must come to realize, because of indications everywhere present which are positive confirmation of the fact. It points to a hearty condition of the musical taste, and one which is sure to diffuse seeds of plentitude. There can be no refutation of the assertion that in educational importance chamber music stands first.

The Schumann Trio, although a new organization to the public, was formed a long time ago for the purpose of pleasure and mutual benefit. Its members are Mrs. Sara Sayles Gilpin, pianist, Mr. Otto Roehrborn, violinist, and Mr. Carl Klammsteiner, violoncellist. Each one is a highly capable and well-known soloist, deeply devoted to their art and highly enthusiastic over the advance of chamber music, the chief charm of which is in the ensemble, which can only be acquired after constant practice and when a state of absolute sympathy with one another exists.

The work of the Trio, so far, has been mostly private, although recently they have appeared several times in concerts with so much success that they feel confidence in now presenting themselves to the public as an organization which may be engaged for entire recitals or in conjunction with other artists. They take pleasure in recommending Mrs. Ella M. Kirkham, contralto soloist, who may be engaged with them. Each member of the Trio may also be engaged as soloist.

Mrs. Sara Sayles Gilpin:—Pupil of Mme. Zeisler, began the study of music at an early age; and at nineteen was graduated from the American Conservatory of Music in Chicago with the highest honors, having thoroughly studied harmony and vocal as well as instrumental music. For piano playing, Mrs. Gilpin re-

ceived the gold medal the first year, and the second year the Conservatory's free scholarship.

After graduating and determining to continue her studies, she chose for her teacher Mme. Fannie Bloomfield Zeisler, pre-eminently the most accomplished pianiste and teacher in America, and one of the world's great artistes. After six years of hard study under the influence of this wonderful woman, Mrs. Gilpin has herself become a perfect mistress of her art. She has the artistic temperament of her great teacher; always plays exquisitely whether in the realm of the romantic or the classical, and is more and more successful as a teacher. She lives in touch with the great world of music, and her enthusiasm in the good work knows no bounds.

Mr. Otto Roehrborn:—Was born in Hanover, Germany. His father was an accomplished musician, so the younger Roehrborn's musical bent received early encouragement. After two years at Cassel, Germany, where he played at the Royal Opera House, he spent two years in the Royal High School of Music in Berlin, where he studied with Professor Jacobsen, and also had the benefit of Joachim's instruction. After his return to America he was engaged to play in the Theodore Thomas Orchestra during the World's Columbian Exposition and remained with that organization for four years.

He has been heard in many recitals and in conjunction with other artists, having traveled for a time with Scalchi. He is now a member of the celebrated Spiering String Quartet, and with this organization has been heard all over the United States.

Mr. Carl Klammsteiner:—Was born in Tyrol. His early instruction was received from Klengel. Later he was for three years a private pupil of Fr. Gruetzmacher the renowned 'cello artist and teacher of Dresden, Germany. He then became solo 'cellist of the Dresden Orchestra and afterward joined the celebrated Von Buelow Orchestra. He came to this country in 1893 and located in Chicago, becoming a member of the Thomas Orchestra and holding the position of 'cello teacher in the American Conservatory of Music. He was also for a time 'cello soloist in the St. Louis Symphony Orchestra.

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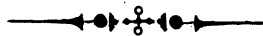
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mf

f

sf

p

pp

rit

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First system of musical notation, piano score. It consists of a grand staff with a treble and bass clef. The music features a complex melody in the treble with various intervals and a steady accompaniment in the bass.

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Third system of musical notation. The treble clef staff is marked with multiple *m.g.* (mezzo-giochi) markings. The bass clef staff features a series of chords and moving lines.

Fourth system of musical notation. The treble clef staff shows a melodic line with some accidentals. The bass clef staff continues with a dense texture of beamed sixteenth notes.

Fifth system of musical notation. The treble clef staff begins with a *lento molto.* marking. The bass clef staff features a series of chords and moving lines. The system concludes with *p* and *pp* dynamic markings.

The Musical Critic.

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CHICAGO, SEPTEMBER, 1899.

A dark cloud of doubt has been swept from the musical horizon by the latest European news, in effect that Jean de Reszke will come to America for an opera season of about fifteen weeks.

In the first place a reader may look elsewhere for this news, but will not find it in any other American newspaper. The further particulars of his engagement are that he will arrive about the first of the year and confine his appearances almost exclusively to Wagner's operas and music dramas in the city of New York and here. Both "Tristan and Isolde" and "Die Meistersinger" will receive repeated productions during the New York season, Ternina and Nordica being the Isolde to his Tristan, and Eva to his Walter. Van Dyck and Dippel will divide the German roles that he does not assume.

Two special productions of the cycle forming the "Nibelungen Ring" will be given during the New York season, similar in all respects to those of last year, but with the added artistic strength of Ternina, soprano; a remarkable young German basso, Bertram, and possibly Gadschi.

The engagement of Alvarez by Maurice Grau strengthens his forces very materially, for he will no longer be forced to rely exclusively upon Jean de Reszke for the more important of his French productions. With Alvarez and Saleza the heroic characters of the French operas will be in most competent hands. It is rumored that Alvarez has signed with Grau for the entire season, but this is hardly probable. Such an engagement on his part would only be possible with the consent of his present employers, as he is still under contract with the Grand Opera in Paris. True it is that he could either ignore or void this contract, but that would preclude his future appearance in Paris for all time. Taking the rumor as it stands, he will be in this country for the opening of the New York season, about the middle of December, coming over rather earlier than he did last year.

Since he was here last season Jean de Reszke has completed the study of "Parsifal," and stands ready to sing the tenor music of that work whenever occasion presents itself. It goes without saying that his great art will adapt itself to this role as it has to all others and make his portrayal unpeccable. This great artist and singer now has in his repertory all the greatest of

all the great tenor roles in the three principal operatic languages, and could also sing in English were that necessary. He therefore occupies the unique position of being absolutely alone and at the extreme summit of his profession. No other tenor possesses such versatility combined with such art.

Before coming to America in '91 his repertory was confined to Italian and French works, and he used a French translation for those Wagner operas which he then sang. Since that date he has added one or more of Wagner's operas or music dramas to his repertory annually, until to-day he is prepared to sing any one of them, with the possible exception of "Rienzi."

* * *

Mrs. Florence Hyde Jenckes announces the exclusive management of Caroline Gardner Clarke (permission of Charles L. Young); sopranos: Ragna Linne, Ada Markland Sheffield, Eunice Martens, Clara Trimble; voice, coach, accompanist: Johanna Hess-Burr; contraltos: Nellie Sabin Hyde, Katherine Duffee, Wilhelmina Ockenga; baritones: Janpolski, John Prindle Scott; tenors: Proschowsky, Valentine Fernekes, Perley Dunn Aldrich; basses: Hermann Dosé, Ericsson Bushnell, George H. Kelland, Edwin Rowdon; harpist: Clara Murray; violinists, Carl Riedelsberger, Rudolph Berliner; pianists: W. C. E. Seeboeck; Schumann trio.

Although she has recently come to Chicago she is by no means new to the managerial business. For several years past she has guided the musical affairs of Cleveland with unprecedented success, making for herself a name that has gone abroad; and in looking for a fuller opportunity to develop her powers, she has come to Chicago, feeling assured that the future of music in this country lies in the Western metropolis. The enterprise which she has shown already, promises well for the new undertaking.

The management of artists is legitimate business, which requires not only pluck and push, but clear judgment and a keen business instinct. It is not enough to get out a handsome "announcement" and put a card in all the musical papers to make such an undertaking successful; nor is it sufficient to have a weather-eye on the main chance and a pull on the best ropes. Unfortunately for such a manager there is a large public to please, and you can't convince a concert-goer with arguments and flattering photographs of artists. Hence the true impresario must know a good thing when he sees it, must select with an eye on the ultimate effect, and must develop his resources through many channels.

Such a manager is Mrs. Jenckes, a thorough musician, conversant with many styles. She is a widely known soprano and teacher, and has a large acquaintance among Eastern managers and artists. Coupled with this artistic nature is a remarkable business ability. Evidently she knows her own business and means to attend to it strictly.

She is planning a series of recitals and concerts which will rank with the best of the season and will include both local and foreign artists.

It is pleasing to notice the names of younger artists in the prospectus, for it is high time that some of the gifted musicians who have been held back by the prestige of better-known artists were brought to the fuller recognition which their work deserves.

"I am for Chicago," says Mrs. Jenckes. This has

been the keynote of many another success.

* * *

The public is always interested in the opening of a new school, or conservatory, for it always insures new methods and advanced theories. But there is a greater interest attaching to the opening of the MME. HESS-BURR SCHOOL OF MUSIC. We are always interested in success, and we feel more willing to entrust the cultivation of our talents to those who have been intimately associated with the varied forms of art, not only from the standpoint of theory, but from an actual practical working experience. Mme. Hess-Burr is probably the most all-around musician in Chicago. Her instrumental work is well known and her accompaniments are famous. To her artistic efforts in this line, is due the triumph of many a singer. Even the greatest artists have given her unqualified praise. It is said that Blanche Marchesi attributed her remarkable success here last winter to the assistance of Mme. Hess-Burr. She also toured the country with David Bispham and George Furguson, winning flattering press notices wherever she appeared. All the best artists have "coached" with her, and in this important department she stands alone. It is an item of general interest that she will open a school on the fifth floor of the Fine Arts building, which will be thoroughly equipped. An extensive faculty has been engaged and the curriculum will include voice culture, piano, French, German, stage training, and all branches pertinent to the completion of a thorough musical education. The new school is under the business management of Florence Hyde Jenckes and Rayburn Davies and applications for membership are coming in even before the announcement has been made public.

GOTHAM GOSSIP.

Lying on a cot not long ago in Gouverneur Hospital, still shaken in spirit by his terrible experience, but clear in mind, Hermann Hauser, the treasurer of the Herald Square Theater, who jumped from the Brooklyn bridge, described the sensations of his awful descent. Hauser, speaking slowly, and pausing now and then as if still bewildered, said: "I feel as if I had been on the other side of death and got back again. Bodily I am not in pain. My limbs seem to be in a sort of stupor, a dead lethargy, but my mind whirls at times. When dozing I again seem to be falling.

"Everything is so vivid. When I looked down at the water the depth pulled at me like a big arm. If I

had wanted to turn back I don't believe I could. I leaped as into an abyss whose force I couldn't resist.

"Roaring sounds, blinding light! Everything seemed to heave and become unstable. The river below seemed to jump up and down and the earth to quake. My body turned and the confusion of what I saw—river, city, sky, bridge, all blurred into one—and the dazzling light seemed enough to put my eyes out.

"Many thoughts entered my mind, but they were only half formed before they were broken and dispersed by others. Would I be killed? Would death be painful? Would I suffer little?

"I had a sensation of going down fast—that breathless feeling, only a million times intensified, when an elevator descends too quickly. But a lot of time seemed to pass, and more things passed in my mind than would in an hour's ride on a fast train.

"When I saw the ferryboat below a shock went through me, like when a man thinks he is going to be run down by a train. The thought of striking in among the crowd on the boat, of being horribly mangled against the decks, filled me with a new kind of terror.

"There seemed to be no chance for escape. The boat was right under me. I must strike it the next second. I tried to close my eyes. A sound like a big explosion followed and the next instant I was struggling in the water. I had missed the boat.

"Then a man swam out to help me. I remember struggling with him and dimly wondering why he struck me in the face. Then it got dark; I lost consciousness."

Hauser admitted to several of the physicians at Gouverneur Hospital that his story about the prattle of a child leading him to make the jump was untrue.

"There is no use concealing it," he said. "The real cause in this case was a woman."

Mr. Hauser, according to the doctors, was suffering more from remorse than from physical injuries.

* * *

Miss Dorothy Morton, opera singer, wishes to be a bankrupt. She filed her petition under the name of Elizabeth Macarty, Jr., which was hers before she went on the stage. She lives at the Hotel Vendome, in what appears to be comfort, but she says that she is destitute. She drew a salary of \$150 a week during the thirty weeks that she sang the title part of "The Geisha," but she spent every cent of it, according to her sworn statement.

Against the two pawn tickets for rings and the

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few dresses which Miss Morton says are her sole assets—and they are exempt under the law—she owes \$3,067. A large proportion of this sum is due to actresses and actors who formed a traveling company of hers which was stranded.

* * *

Charles C. Ackerman of President street, Brooklyn, is now the husband of Miss Fannie Stears, who up to the time of her marriage sang a prominent role in Smith & De Koven's opera, "The Three Dragoons." Mr. and Mrs. Ackerman were married the afternoon of July 6, but the notice of it did not appear until August 3. This was owing to the fact that the bride's family were in mourning for her father, the late Colonel W. L. B. Stears, and it was thought better to keep the marriage quiet for a while. Mrs. Ackerman, who has a beautiful mezzo-soprano voice, has sung in light opera for several years, but will now retire from the stage in deference to the wishes of Mr. Ackerman. On the stage she was known as Fannie Briscoe.

* * *

Henry Clay Barnabee, manager of the Bostonian Opera Company, states that Miss Marcia Van Dresser, lately of Daly's stock company, will succeed Jessie Bartlett Davis as contralto of the Bostonians. The company will open their season at Troy, N. Y., September 11, and their tour will extend to Seattle and San Francisco.

* * *

The suit of Mrs. Ada P. Blakely, administratrix of David Blakely, deceased, against John Philip Sousa, the composer and bandmaster, has terminated by a decision of the Philadelphia Common Pleas Court sustaining the report of the referee.

The referee recommended that Mr. Sousa's account to Mrs. Blakely for all moneys received by him for the sale of musical compositions, surrender to her the musical library in his possession, and account for the use of it from May 23, 1897. The referee also decided that the Blakely estate had the right, without regard for the duration of time, to one-half of all royalties which would be earned from Sousa's musical compositions, provided that such compositions were made prior to Mr. Blakely's death. As to whether the Blakely estate had the exclusive right to the use of Sousa's name the referee found in Mr. Sousa's favor, on the ground that it would be against public policy to

permit any band not conducted by Mr. Sousa to be called "Sousa's band," as such name might mislead the public. The case has been in litigation for more than two years.

* * *

Pauline Hall recently sailed into Atlantic City in a trunk in order to escape an injunction which had been issued by a local court against the opera house where she was engaged to sing. The trunk was billed as containing costumes. Once inside the theater, Pauline made a quick toilet and appeared on the stage before a large audience. Policemen guarded the doors and the street in front of the building to prevent a panic, so great was the throng and so intense the excitement.

* * *

Joseffy will make a tour during the coming season covering the principal cities of the country, beginning early in November. He will be heard only in recital programs, and will make Brahms a prominent feature of each.

* * *

News was received here a fortnight ago of the death at Chocorua, N. H., of Lizzie MacNichol, the opera singer, who has of late been engaged with the Castle Square company. The immediate cause of her death was appendicitis.

Miss MacNichol performed heroic service in saving furniture and valuables during a fire which damaged the new summer residence of John S. Runnells of Chicago at Chocorua, a short time ago, and it is believed her exertion at that time seriously affected her health.

On the night before the members of the Runnells family were to arrive and take possession of their new quarters flames were discovered issuing from the doors and windows of the house, and the servants, who inhabited the basement, were awakened by the dense smoke.

As soon as every one saw the house was doomed the spectators began to exert themselves to save the furniture and bric-a-brac. Hotel guests and villagers gathered around the place, but their efforts could not keep pace with the flames, and messages were sent to the hotels and boarding-houses asking for more assistance. Miss MacNichol, on hearing what was needed, routed out all the women in her hotel and rushed them to the scene of the fire, where they began,

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under her direction, to assist in the rescue of the furniture and movable valuables. Almost everything was saved, and it was said that Miss MacNichol's presence of mind was responsible for the greater part of the work. She was much complimented and became the village heroine, but the excitement proved too much for her nerves, and she was taken alarmingly ill.

Lizzie MacNichol was born in Washington. She made her debut with the American Opera Company at the Grand Opera, Philadelphia, in 1888, as Lazarillo in "Maritana." Two years later she joined the Juch Opera Company, with which she remained three seasons. She next joined the Hinrichs Opera Company and played an extended summer engagement in New York and Philadelphia. Her first appearance in light opera was in 1894, as Flora MacDonald in "Rob Roy." Miss MacNichol was one of the most popular members of the Castle Square Theater Company, New York.

* * *

Pachmann, the noted Russian pianist, will make his reappearance in this country at the coming Worcester musical festival, which will be held during the last week in September.

* * *

Some English fellow, purporting to make a study of the fair sex, declares one can judge of a girl by the music she plays. Therein are some matrimonial pointers for the summer girl, as well as the summer man. The Englishman says:

"There are worse ways of choosing a wife than by the music she plays. If a girl manifests a predilection for Strauss, she is frivolous; for Beethoven, she is impractical; for Liszt, she is too ambitious; for Verdi, she is sentimental; for Offenbach, she is giddy; for Gounod, she is lackadaisical; for Gottschalk, she is superficial; for Mozart, she is prudish; for Wagner, she is idiotic. The girl who hammers away at 'The Maiden's Prayer' and 'Silvery Waves' may be depended upon as a good cook and healthful, and if she includes 'The Battle of Prague' you ought to know that she has been strictly nurtured. But, last of all, pin thou thy faith upon the calico dress of the girl who can play 'Home, Sweet Home.'"

* * *

A short time ago a citizen of New York in a letter to a local paper signed "Responsibility," offered a first prize of \$400, a second prize of \$200, and a third prize of \$100 for the three best poems in a general way antiphonal to Edwin Markham's well-known verses entitled "The Man with the Hoe." The man's idea in making this offer to genius was defined by himself as follows:

"What about the man without the hoe, he who cannot get work, or, having the opportunity to labor, won't do it? There are thousands of young men in this country who have been educated up to the point where the honest and healthful occupation of their fathers in the field has become distasteful to them and, in many cases, they have grown to be ashamed of it and of their parents. They must have money, but they must earn it only in a 'genteel' way. These are the men without the hoe—the real brothers to the ox.

"Who shall tell their story? Who shall best sing the bitter song of the incapables who walk the earth, driven hither and thither like beasts by the implacable sentiment of a false social education, suffering the tortures of the damned and bringing distress upon those dependent on them because they have lost that true independence of soul that comes to him who dares to labor with his hands, who wields the hoe and is master of his destiny?"

The paper has received a lot of poems in response to the offer, so many, in fact, that it deems it necessary to define its position in the matter, saying its part is limited to the following functions:

1. To guarantee the good faith and entire responsibility of the person offering the \$700 in prizes, and the strict fulfillment of his promises.

2. To receive and transmit to the responsible person manuscripts offered in competition.

Manuscripts intended for this competition will be received until October 15.

* * *

Paderewski's marriage may have had some influence in bringing about another American concert tour for this season. Perhaps the bridegroom must replenish the domestic purse, as some writers have presumed; but, if so, why does he purpose willfully to discredit himself in the estimation of the sentimental matinee girl, whose infatuation for him has been the moving cause of his extraordinary financial success. To make matters worse his bride, formerly Helen Rosen, is to come with him, as if to be flaunted in the faces of his old admirers.

After all, it may be true that Paderewski became tired of matinee-girl adulation before he left America, and, though liking us sincerely as a nation, was resolved never to come back again until he could bring a wife to protect him. He will arrive in New York in December.

* * *

John Philip Sousa has made good use of the time he has had at his disposal since his last concert tour, and now has two new operas very nearly completed for use during the coming season. One is the ex-

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travaganza "Chris and the Wonderful Lamp," for which George H. Broadhurst wrote a book that was not at first satisfactory. Glen MacDonough, who has written much that is absurd and idiotic, has since taken the book in charge, and we are assured the result will be great.

The other composition on which Sousa has been engaged is a new opera for DeWolf Hopper. The book was written by Grant Stewart and Charles Klein, but it is not yet named. Mr. Hopper will produce it when he returns from England.

* * *

The preliminary tour of the Maurice Grau Opera Company will be devoted to representations of the operas with which Mme. Sembrich and Calve are chiefly associated. The full company will not meet until the Chicago season begins at about the middle of November. MM. Salfguac, Dippel, Campanari and Edouard de Reszke will travel with the company that is to appear with Mmes. Sembrich and Calve in "La Traviata," "Carmen," "Faust" and "Il Barbiere di Seviglia." Mme. Sembrich has been making a trip of three weeks by carriage through the Austrian Tyrol and will sail for New York after a short stay in Paris. Mlle. Calve has returned to her home from Aix-les-Baines. M. Saleza will join the Grau company in Cleveland after his appearance at the Paris Grand Opera in Reyer's "Salammbô." He created the role of "Matho" when the opera was sung first in 1892, and returns there for a few appearances late in September. He will be heard there next season as "Tamino" in "Il Flauto Magico," a part he has never sung before.

Next year will also see M. Saleza's debut as a singer in German. But he has decided to make this attempt in London, and will sing "Lohengrin" there in the next Covent Garden season. He has been engaged there for three years, and the renewal of his contract for the Metropolitan here is already a foregone conclusion. It will of course be on the terms made necessary by his recent advancement. The practical retirement of M. Jean de Reszke will soon come, and the professional standing of M. Saleza is naturally affected by that. His next role in German is to be Siegfried. He recently confided to a London interviewer that he never felt at home in the role of "Faust," and had so little sympathy with it he could not arouse himself to his best efforts.

M. Albets, whose name appears among the list of baritones engaged by M. Grau, will not, after all, return here. He received his release and will remain at the Opera Comique in Paris during the next year.

Rumor of Mlle. Calve's appearance in new roles is amusing to persons familiar with her own views on the subject of what she can undertake. Among the new parts gravely mentioned are Elizabeth, Elsa, Selika and Aida. It is fair to say that she will not sing any of them and will certainly confine herself to her old repertoire, with possibly Cherebino and Sapho as novelties.

MARIE CARTER,

SOPRANO.

Personal Address—
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MILWAUKEE, WIS.

Members of the Germania Maennerchor of Chicago arrived Saturday afternoon, Aug. 19, with their best voices and most dulcet tones in a special car, furnished for their accommodation, on a musical jaunt to this city. They were the special guests of the Milwaukee Music Verein—an organization which holds in Milwaukee the same high position among musical societies that the Germania Maennerchor does in Chicago, and whose chorus, like that of the Chicago society, has won a national reputation. The two societies, thus meeting together on a common battlefield of art, entered into a friendly and social contest of sweet sounds.

The seat of this social gathering of the two great choral organizations of Chicago and Milwaukee was Whitefish Bay, Milwaukee's Coney Island beach, and the visitors from Chicago were furnished an opportunity to sample the finny tribe in whose honor the bay has been named, as well as Milwaukee's famous antidote for thirst. The program—at least the formal part of it—consisted of a concert Saturday evening, Aug. 19, in which each of the societies rendered three songs, while a great mass chorus piece was rendered by the combined societies. At the conclusion of the formal concert a general good time was had, in which volunteer solo and chorus singing formed a part, for in the party from Chicago there were several solo artists of local fame. The numbers selected by the Germania Maennerchor for their chorus solos were the same that they sang at the great musical festival recently held at Cincinnati.

Sunday, Aug. 20, the visiting society were shown the sights of Milwaukee by their musical brethren of this city, and no doubt among those sights were certain stately edifices, old gold in color, and in whose interiors are overflowing rivers of golden fluid, to taste of whose waters makes the heart rejoice, and adds velvety softness to the voice. On the 9 o'clock train Sunday, Aug. 20, the Chicagoans started for home, after partaking of the farewell bowl and singing a parting song.

Among the occupants of the special car that took the Maennerchor to Milwaukee were Professor Schenefeld, a prominent musical artist from Munich, Germany; Frank Kurz, Frederick Meyerschein, Miss M. Brach, a well-known musical artist of New York; Swiss Consul Hollinger, Robert Freund, P. J. Hand, Lincoln Park commissioner; Henry Hoffmann, Miss Annie Kurz, and Miss Laurie Kurz, the whole party numbering about forty.

* * *

Two Milwaukee institutions of music learning have just issued handsome catalogues. The Wisconsin College of Music and Luening Conservatory is beautifully represented by a large and tasty prospectus giving extended individual mention and reproducing many press notices of the different members of its talented faculty.

The catalogue of the Wisconsin Conservatory of Music faithfully sets forth that school's many advantages in a manner fitting the high musical standard of its faculty. This is a new institution, but has a future of great promise, having in its faculty some of America's greatest musicians. It is nicely located in the Ethical Building, 558 Jefferson street, Milwaukee.

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